ROYAL ACADEMY PICTURES

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Sir Frederick Leighton, Bart., P.R.A.

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ROYAL ACADEMY PICTURES.

PART I.

ILLUSTRATING

The Hundred and Twenty-Third Exhibition of the Royal Academy.

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART,"

1891.

CASSELL & COMPANY, LIMITED:

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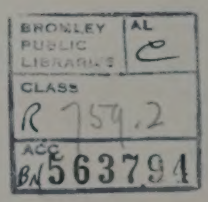
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ROYAL ACADEMY PICTURES,

1891.

MRS. JOSEPH PRIOR, JUN.

A. S. COPE.

ULYSSES AND THE SIRENS.

J. W. Waterhouse, A.R.A.

IN THE CIDER ORCHARD.

R. W. Macbeth, A.R.A.

ALL AMONG THE BARLEY.

ARTHUR LEMON.

LOVE LAUGHS AT RAIN.

W. SMALL.

THE LADY CATHERINE THYNNE.

G. F. Watts, R.A.

IONA.

COLIN HUNTER, A.R.A.

DON QUIXOTE DISCOURSES UPON ARMS AND LETTERS TO THE COMPANY AT THE INN.

(*Don Quixote*, Book 4, Chap. 10.)

Sir John Gilbert, R.A.

SOLITUDE.

E. W. Deane, A.R.A.

MRS. CHARLES KETTLEWELL.

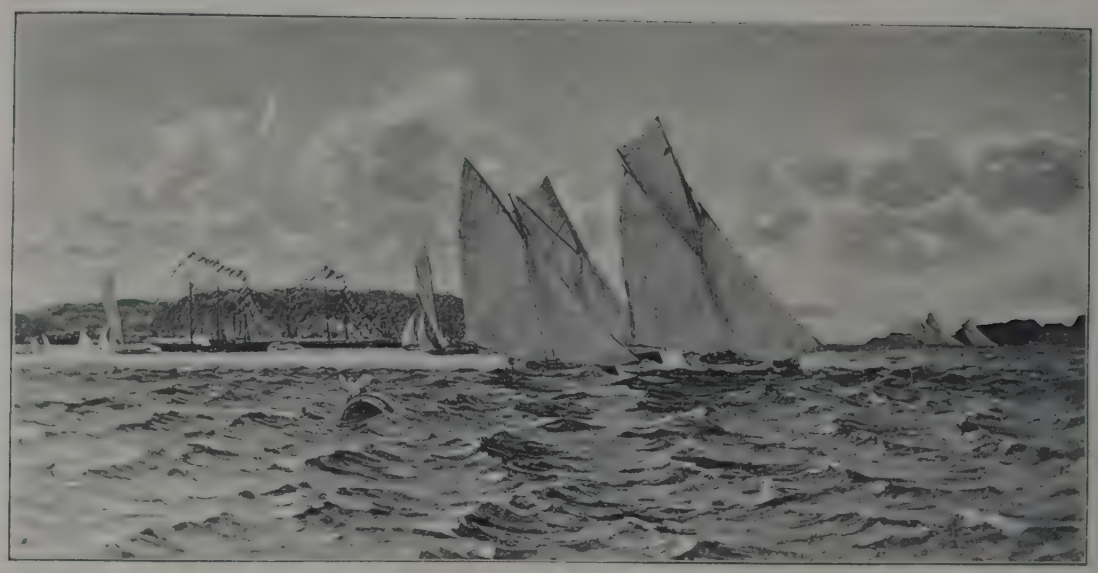
F. Goodall, R.A.

A RESTING PLACE.

E. A. Waterlow, A.R.A.

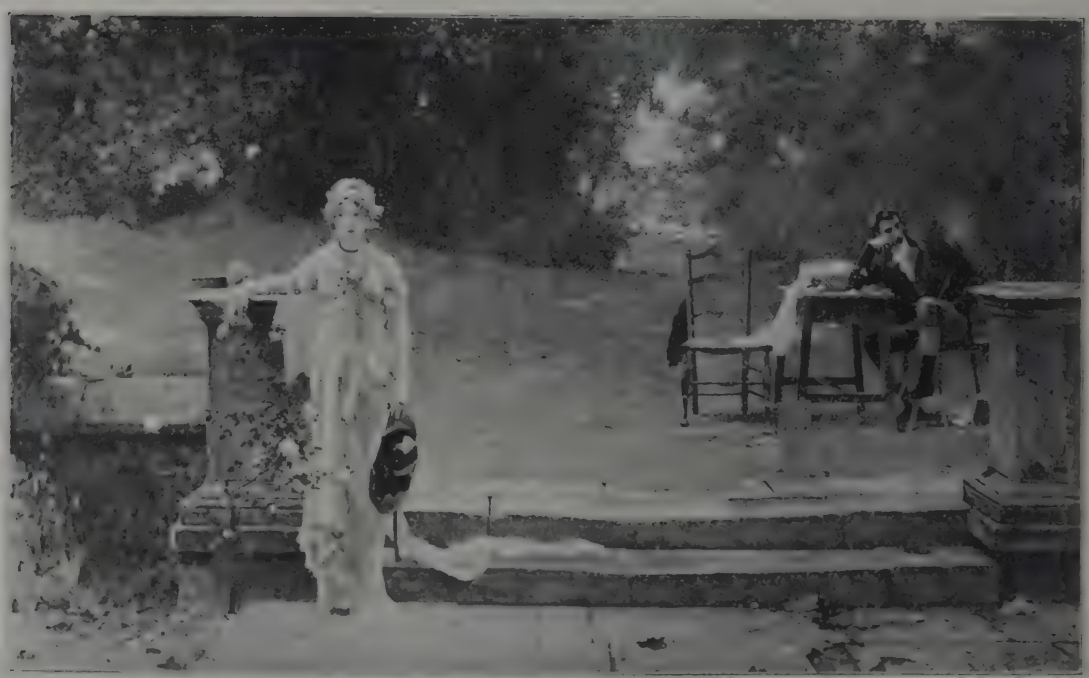
A HIGHLAND BAY.

J. MacWhirter, A.R.A.



OBAN REGATTA.

COLIN HUNTER, A.R.A.



A PASSING CLOUD.

MARCUS STONE, R.A.

(By permission of Mr. [illegible] the Copyright, by whom an Engraving of the Picture will be published.)

LITTLE LORD FAUNTLEROY.

J. Sant, R.A.

THE SETTING SUN NOW GILDS THE EASTERN SKY.

HENRY MOORE, A.R.A.

THE SPANISH INQUISITION: WAITING FOR THE ACCUSED.

Hon. John Collier.

A SUNSET CALM.

C. W. Wyllie

THE RISING GENERATION.

J. C. Dollman, R.I

CHAIRMAN OF COMMITTEE.

H. Stacy Marks, R.A.

UNINVITED GUESTS.

W. Dendy Sadler.

STUDY FOR THE HEAD OF THE STATUE OF
H.R.H. THE PRINCESS OF WALES.

H.S.H. Prince Victor of Hohenlohe, R.I. (Count Gleichen).

STUDY FOR THE HEAD OF THE STATUE OF
H.R.H. THE PRINCE OF WALES.

H.S.H. Prince Victor of Hohenlohe, R.I. (Count Gleichen).

BY THE WAY-SIDE.

"Lay thy sweet hand in mine, and trust in me."—*Tennyson.*

E. Blair Leighton.

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"SUMMER HAS GONE ON SWALLOW'S WINGS."

F. Walton, R.I.

PLAYMATES.

Joseph Clark.

THE JUDGMENT OF PARIS.

SOLOMON J. SOLOMON.

MISS KATIE MOCKFORD.

F. M. Skipworth.

THE MORNING AFTER THE STORM.

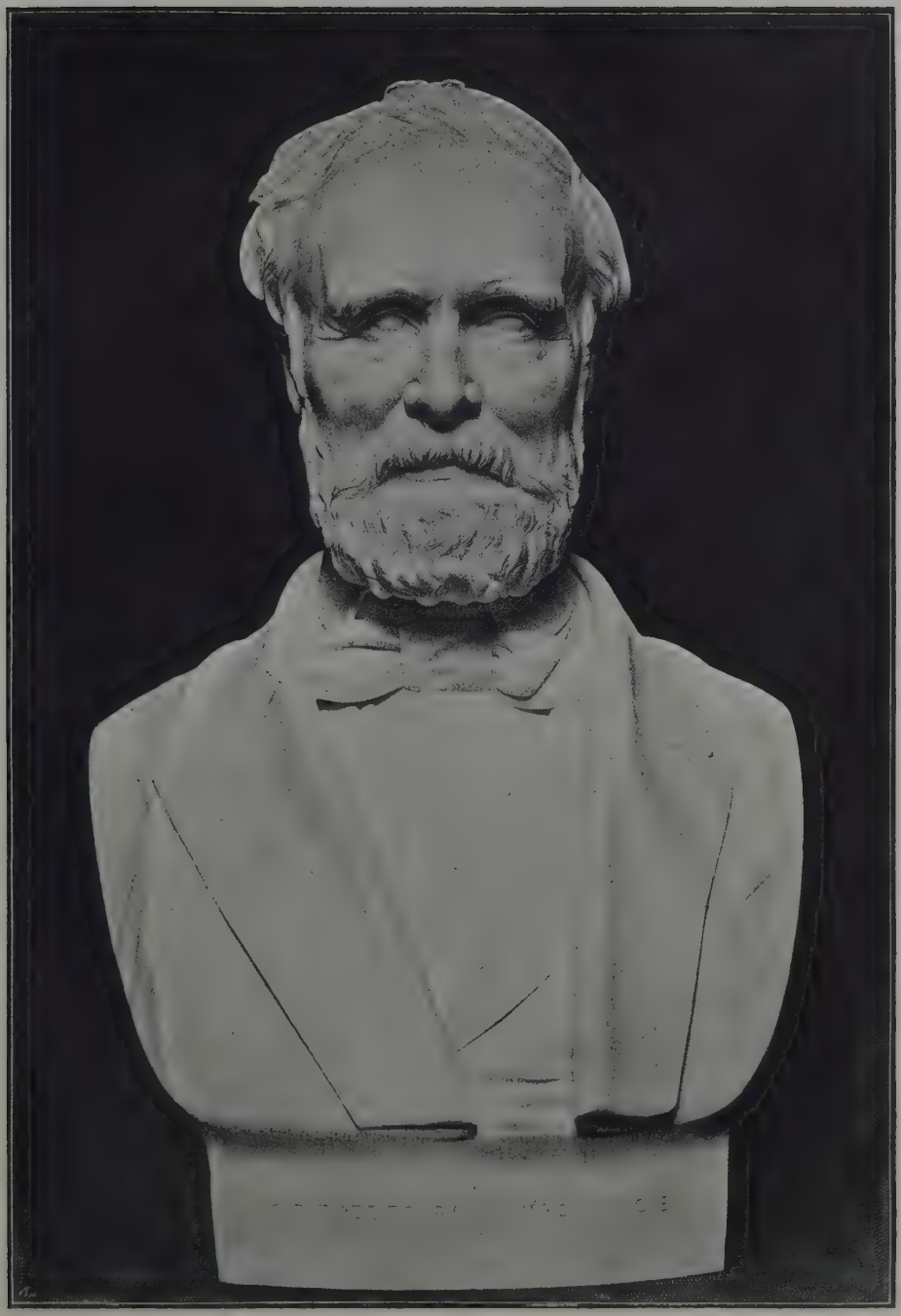
J. S. Noble.

TOWN GALLANTS.

SEYMOUR LUCAS, A.R.A.

FIELD FLOWERS.

J. CLAYTON ADAMS



SIR ROBERT RAWLINSON, K.C.B.

T. Woolner, R.A.

MANGOLDS.

DAVID MURRAY, A.R.A.

ASSISTANCE.

F. Brangwyn.

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ONE-AND-TWENTY.

S. E. Waller.

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THE LASS THAT LOVES A SAILOR.

LIGHT IN DARKNESS.

Margaret I. Dicksee.

QUEEN MARY'S FAREWELL TO SCOTLAND.

A. C. Gow, R.A.

SIR ANDREW BARCLAY WALKER, BART.

W. Q. Orchardson, R.A.

JUDAS.

F. W. W. Topham.

THE END OF THE DAY.

Fell Hall.

LOVE IN WINTER.

G. H. Boughton, A.R.A.

ROYAL ACADEMY PICTURES.

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ROYAL ACADEMY PICTURES, 1891.

AUTUMN.

JAN VAN BEERS.

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THE FALLS OF TUMMEL, PERTHSHIRE.

C. E. Johnson, R.I.

"NOBLESSE OBLIGE:" TWO MORE COUPLES WANTED.

J. Haynes-Williams.

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A SUMMER'S DAY IN CLEVELAND.

HEYWOOD HARDY, R.W.S.

A WRECK FROM THE SPANISH ARMADA.

"He made his ships a prey unto the sand,
That came to prey upon another's land."—*Hakluyt.*

F. WALTON, R.I.

HIS GRACE THE DUKE OF SUTHERLAND.

W. W. Ouless, R.A.

SAND-DUNES.

B. W. Leader, A.R.A.

MAKING HARNESS IN SEVILLE.

J. B. Burgess, R.A.

MASTER PHILIP STREET—BUST, MARBLE.

H. H. Armstead, R A

LANCELOT AND ELAINE.

Sidney Paget.

IONA CROFTERS.

COLIN HUNTER, A.R.A.

AUTUMN MORNING.

(*Diploma Picture.*)

VICAT COLE, R.A.

SOLDIERS AND SAILORS—THE SALVATION ARMY. 1891.

STANHOPE A. FORBES.

MAY.

F. A. W[illegible], A.I.A.

ON STRIKE.

Professor Herkomer, R.A.

A WILLING HAND.

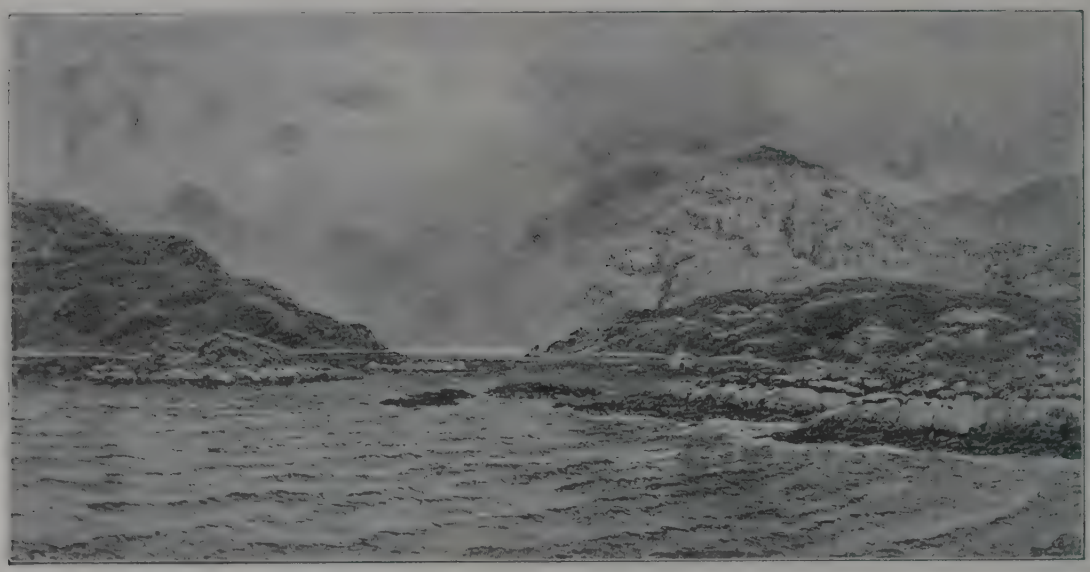
FRED. MORGAN.

JEANIE AND KOTEN, DAUGHTERS OF T. JEFFERIES, ESQ.

W. Llewellyn.

A POSY FROM THE RIALTO.

Ellen Montalba.



THE HIGHLAND SUMMER.

JOHN BRETT, A.R.A.

WHEN THE WORLD WAS YOUNG

ANNA LEA MERRITT.

H. M. STANLEY.

C. B. Birch, A.R.A.

GORSE.

"The path with laughing furse o'errun,
When bursting seed-bells crackle in the sun."

DAVID MURRAY, A.R.A.

THE MORNING OF WATERLOO: NAPOLEON'S HEADQUARTERS.

ERNEST CROFTS, A.R.A.

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LOVE AT FIRST SIGHT.

MARCUS STONE, R.A.

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SAVED.

EDWIN HAYES, R.H.A.

ELVIRA, DAUGHTER OF MRS. J. W. TODD.

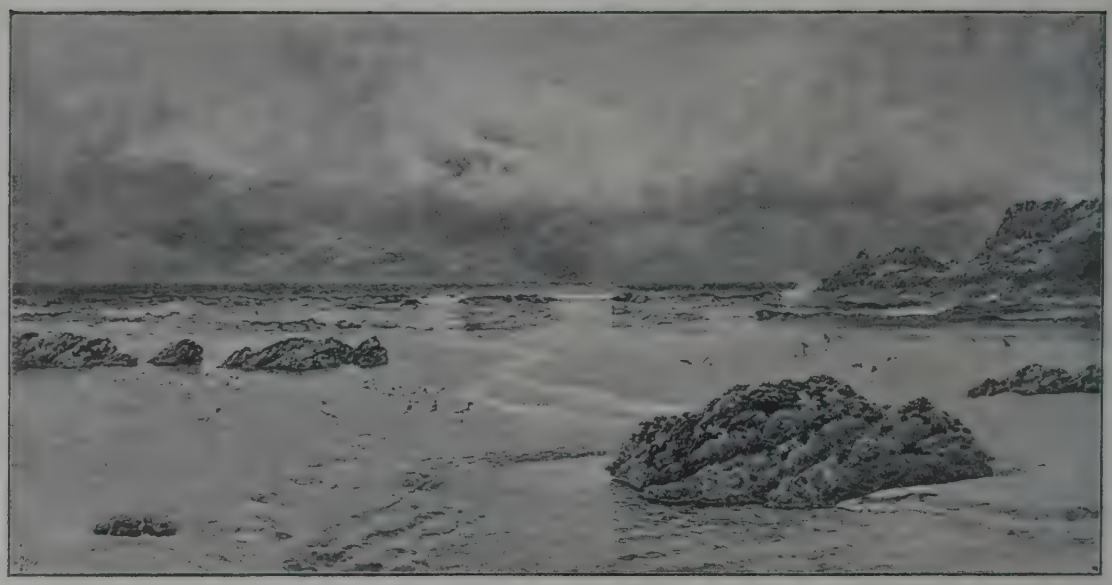
E. J. Gregory, A.R.A.

THE ISLES OF LOCH LOMOND.

F. Goodall, R.A.

THE CRISIS.

F. Dicksee, A.R.A.



GULL ISLAND: A CONVERSAZIONE.

JOHN BRETT, A.R.A.

PROFESSOR HUXLEY.

HON. JOHN COLLIER

SPITHEAD, AUGUST THE 4TH, 1889.

The German Emperor and the Prince of Wales inspecting the *Teutonia*.

W. L. WYLLIE, A.R.A.

THE RHYMER'S GLEN.

David Farquharson, A.R.S.A.

ST. ELIZABETH OF HUNGARY'S GREAT ACT OF RENUNCIATION.

"Holy and self-sacrificing as her short life had been, after the death of her husband her piety and abnegation became more intense; till at last, on a certain Good Friday, in obedience to the imperious will of Conrad of Marburg, her spiritual guide, she went into a small chapel, accompanied by various persons, threw off all her garments, and, kneeling before the altar, solemnly renounced parents, children, friends, and the pomps, pleasures, and vanities of this world."—*See* Dietrich's "Life of St. Elizabeth of Hungary."

MASTER HADEN WATKINS.

T. Blake Wirgman.

A ROYAL ESCORT, VENICE, 1889.

C. [illegible] A.R.W.S.

MRS. AND MISS STOREY.

G. A. Storey, A.R.A

THE LAW'S DELAY: BARNARD'S INN.

W. F. Yeames, R.A.

LES ENFANTS DE CHŒUR, ROUEN CATHEDRAL.

W. F. Yeames, R.A.

THE FLEECY CHARGE.

T. S. Cooper, R.A.

THE WIDOW.

F. D. Millet.

A PARLIAMENTARY CONVOY SURPRISED BY ROYALISTS.

Ernest Crofts, A.R.A.

CHRIST AND THE MAGDALENE.

ARTHUR HACKER.

"It is not linen you're wearing out, but human creatures' lives."

C. Calthrop.

SIBYLLA FATICIDA.

H. A. Pegram.

HEBE IN DISGRACE.

W. Calder Marshall, R.A.

THE TOY-SHOP.

T. B. Kennington.

SILVIA.

JOHN PETTIE, R.A.

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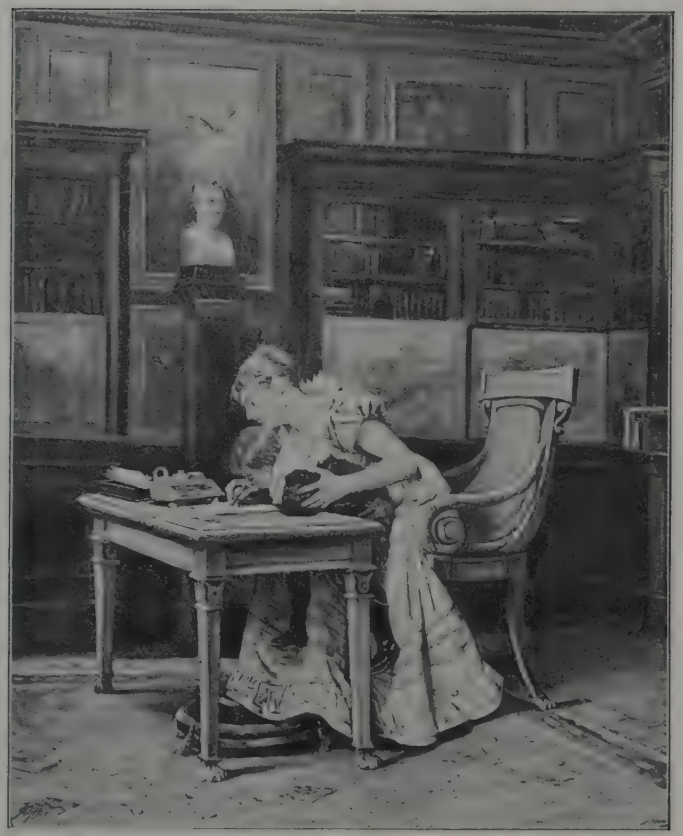
ROYAL ACADEMY PICTURES, 1891.

THE CARD DEALER.

MARY L. WALLER.

"The sweetest beggar that e'er asked for alms."—*Longfellow.*

W. P. Frith, R.A.



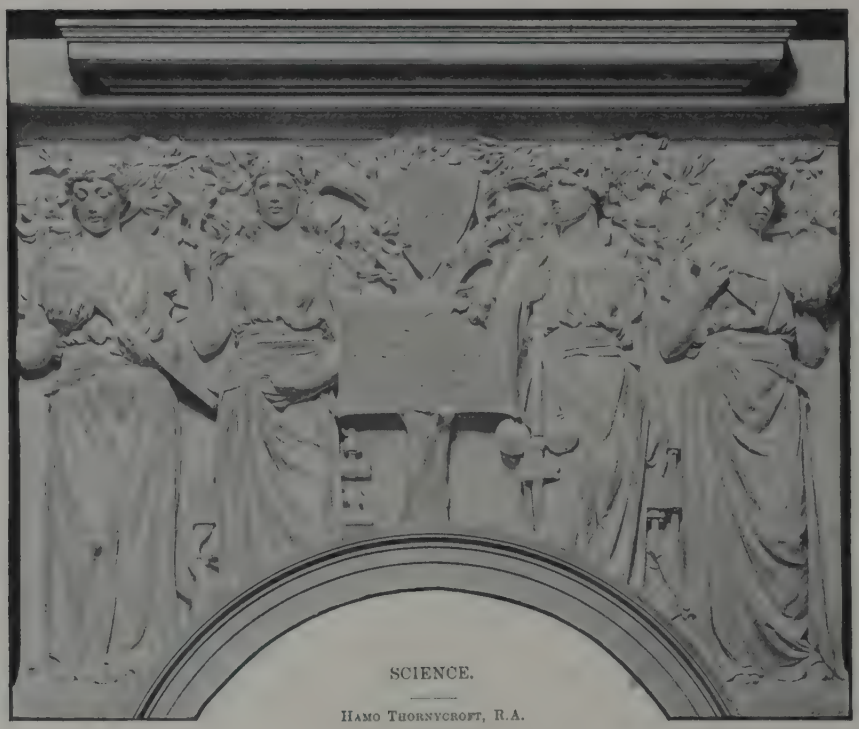
WRITING A MESSAGE TO ST. HELENA.

Marie-Louise, holding the hand of her son, the Roi de Rome, guides the pen in writing a letter to Napoleon at St. Helena, and sends along with it a lock of the child's hair.—De Montbel's "Life of the Duc de Reichstadt."

Eyre Crowe, A.R.A.

STILL EVENING.

B. W. Leader, A.R.A.



SCIENCE.

HAMO THORNYCROFT, R.A.

SHARING FISH.

T. C. GOTCH.

A MODERN ST. FRANCIS.

J. B. Burgess, R.A.

THE PIBROCH.

On the eve of a clan raid the piper played the battle tune of the tribe to arouse them to vengeance.

LEUTEMANT BOGLE.

FRUSTRATED.

WALTER HUNT.

"REEDY MERE AND SUNLIT HILLS."

ALFRED EAST, R.I.

JOHN POLSON, ESQ.

W. E. Lockhart, R.S.A.

THE TROUBADOUR

G. [illegible] Knowles

COLONEL J. W. MALCOLM, M.P.

W. W. Ouless, R.A.

A PORTRAIT GROUP.

GEORGE CLAUSEN.

THE MOTHER.

E. E. SIMMONS.

THE EMPEROR THEOPHILUS CHOOSES HIS WIFE: A.D. 829.

"With a golden apple in his hand, he slowly walked down the line of contending beauties; his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she pertly replied, 'they have likewise been the occasion of much good.' This dictation, of unseasonable wit displeased the imperial lover: he turned aside in disgust; Icasia concealed her disappointment in a convent; and the meek silence of Theodora was rewarded with the golden apple." Gibbon.

SIR CECIL CLEMENTI SMITH, K.C.M.G.

(Governor of the Straits Settlements.)

J. C. Horsley, R.A.

LUCY'S FLITTIN'.

T. Faed, R.A.

PYGMALION

W. H. Margetson.

DEAR LADY DISDAIN.

Louise Jopling.

"HAIL MARY!"

Marianne Stokes

"For of such is the kingdom of heaven."

FRANK BRAMLEY

RETURN OF PERSEPHONE.

Sir F. Leighton, Bart., P.R.A.

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"An altar of unsculptured stone: a thing of ages gone."

Arnold Hellke

GLEN BIRNAM.

Sir J. E. Millais, Bart., R.A.

EARLY ARRIVALS.

W. H. [illegible]

THROUGH THE WOODS.

Ernest Parton.

SAUL AND DAVID.

ERNEST NORMAND.

SUMMER.

(This design has been executed for the Royal Academy as a mural decoration in the Refreshment Room of the Exhibition Galleries.)

W. Reynolds Stephens

PORTRAIT OF A GENTLEMAN.

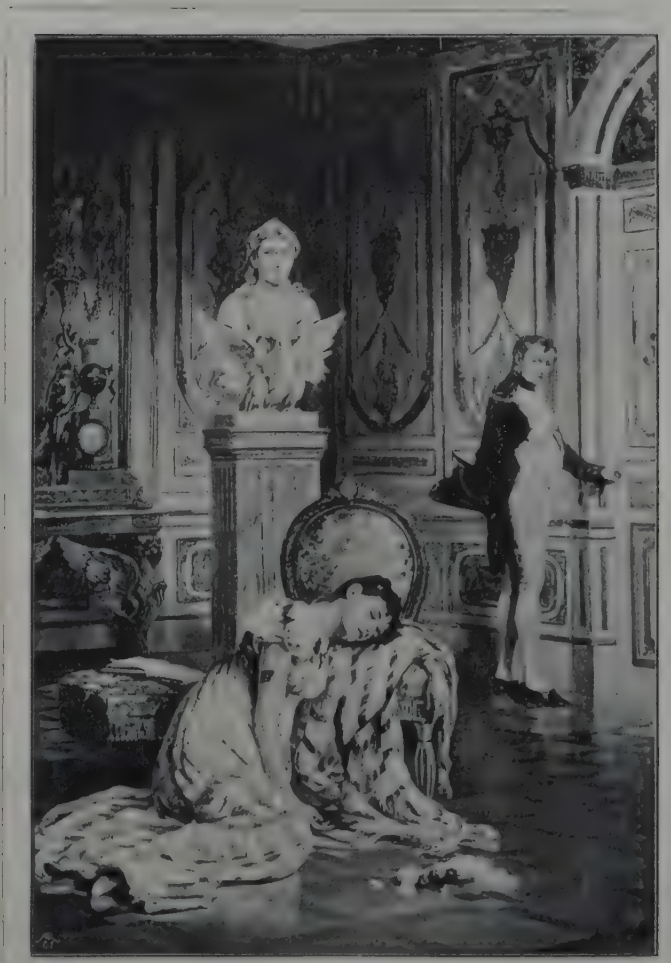
Jan Van Beers

THE LADY COLERIDGE.

H. T. Wells, R.A.

A GAME OF "OLD MAID."

ELIZABETH FORBES.



NAPOLEON'S FAREWELL TO JOSEPHINE:

"My destiny and France demand it."

LASZLO J. PÓGL

THE MILLINER'S BILL.

G. A. Storey, A.R.A.

A PLOUGHING MATCH, CORNWALL.

W. B. Forbes ue.

AN ORDINATION OF ELDERS IN A SCOTTISH CHURCH

J. H. [illegible] A.R.S.A.

LA CIGALE.

"La Cigale ayant chanté
Tout l'été,
Se trouva fort dépourvue
Quand la bise fut venue"

LAFONTAINE, "La Cigale et la Fourmi"

HENRIETTA RAE.

THE MOUNTAIN OF THE WINDS.

"There is a mountain in Arcadia, in a vast plain, where the four winds prepare to take breath for their courses on the earth, whence force shall resound on force, and softness be answered by softness."—Greek Oracle.

THE GENIUS OF POETRY.

T. Brock, R.A.]

THE LADY GWENDOLEN RAMSDEN.

T. Brock, R.A.

SONG.

T. Brock, R.A.

THROUGH THE MORNING MIST.

ADRIAN STOKES.

A WINTER'S NIGHT.

NIELS M. LUND

THE PAINTER'S CHILDREN.

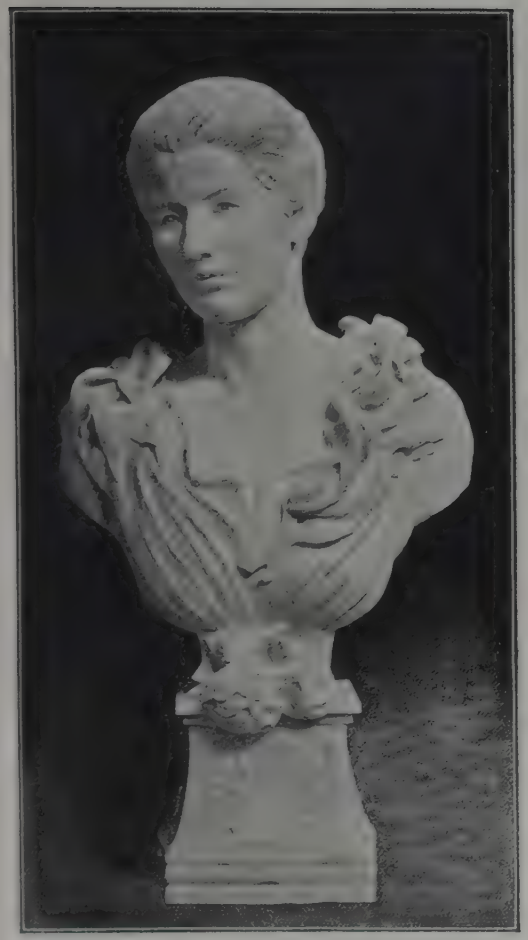
P. R. Morris, A.R.A.

CONSULTING THE WITCH.

F. Rol[illegible].

LOVE'S TOKEN.

E. Rosso M[illegible].



MISS HESTER ARMSTEAD.

H. H. Armstead, R.A.

VICTIMS.

A. J. Eddley.

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THE VIOLINIST.

JOHN PETTIE, R.A.

THE BATTLE OF TRAFALGAR.

W. L. Wyllie, A.R.A.

EPILOGUE.

FOR the fourth time the Editors of "Royal Academy Pictures" have the pleasure to place before the readers of The Magazine of Art a pictorial record of the current exhibition of the Royal Academy, in a manner far more complete, and in a form more concise and convenient, than is possible in the pages of the serial itself. They feel justified in claiming that it is a true reflection of the best works on the Academy walls, despite the fact that the pictures of a few artists have for one reason or another been omitted.

The general verdict on the Academy, taken as a whole, must be a favourable one; consideration of outside influences being taken into account, and indulgence for exceptional disadvantages, of a meteorological nature, being made. The exhibition is well up to the average—which under more propitious circumstances would certainly have risen considerably higher. To this satisfactory end not a few artists have contributed. By the President, Sir Frederick Leighton, are two of the most admirable and accomplished designs, "Perseus and Andromeda" and "The Return of Persephone," which have ever come from his brush. Mr. Fildes's picture of "The Doctor," though chiefly interesting to the public for its subject, is one which appeals equally to the artist through its fine painter-like qualities. Mr. Waterhouse has produced a work of the first rank—as modern pictures go—in his brilliant "Ulysses," and Mr. Orchardson has surpassed himself in his portrait of Sir Andrew Walker. Mr. Swan's "African Panthers," Mr. Sargent's Spanish dancer "La Carmencita"—instinct with life—M. Jan Van Beers' wonderfully powerful "Portrait of a Gentleman" and "Autumn," Sir Everett Millais' "Lingering Autumn" and "Mrs. Joseph Chamberlain," Mr. Alma-Tadema's "Earthly Paradise," Mr. Watts's "Lady Catherine Thynne," Mr. Henry Moore's "L'Etac de Sercq"—these are some of those canvases which give distinction to the collection, and proclaim themselves "pictures of the year." Mr. S. J. Solomon's "Judgment of Paris," in which the nude is treated with remarkable refinement, is a great advance upon the work of the previous year; while Mr. Frank Bramley, Mr. Arthur Hacker, Mr. Alfred East, Mr. and Mrs. Adrian Stokes, Mr. Stanhope

Forbes, Mr. Maurice Greiffenhagen, Mr. Clausen, and Mr. Inglis are among the younger men who, to judge by their present exhibits, are destined to carry on the traditions now sustained by the members of the Royal Academy.

What these have done it is unnecessary, as it is impossible, for us here in this short *envoi* to describe. Examples of the best of their work are before the reader of this volume to enjoy and, as far as in him lies, to judge and appreciate. What is our opinion of individual works may be found by him who cares to read it in the May and June numbers of THE MAGAZINE OF ART. For the rest, we would here record our belief that the tendency of English art, as shown in Burlington House, is healthier than ever. There is less hankering after strange gods of art, and wholesome signs of return to what may be called "unfettered orthodoxy." Eccentricity for its own sake is less than ever cultivated; mere cleverness and novelty are no longer the end and aim of men worthy of higher things. Sobriety is once more the rule rather than the exception; but it is a conventionalism—as its adversaries stigmatise it—which is full-blooded, and not effete as was the art of 1830. It indicates, we take it, the swing of the pendulum from the bastard Gallicism of a decade since; the return of the artist-prodigals to a more sincere course—though, perhaps, in justice it should be said, to one hardly less earnest.

THE EDITORS.

OLD SEA-DOGS.

W. H. Y. Titcomb.

INDEX.

		PAGE
Adams, J. Clayton	Field Flowers	32
Armstead, H. H., R.A.	Master Philip Street—Bust, marble	52
" "	Miss Hester Armstead—Bust, marble	115
Aumonier, J., R.I.	Sunday Evening	28
Bartlett, W. H.	Early Arrivals	102
Birch, C. B., A.R.A.	H. M. Stanley—Bust	61
Bogle, Lockhart	The Pibroch	90
Boughton, G. H., A.R.A.	Love in Winter	*Frontispiece, Part II.*
Bramley, Frank	"For of such is the Kingdom of Heaven"	99
Brangwyn, F.	Assistance	35
Brett, J., A.R.A.	The Highland Summer	60
" "	Gull Island: A Conversazione	68
Brock, T., R.A.	The Genius of Poetry—Statue, marble	111
" "	The Lady Gwendolen Ramsden—Relief, marble	111
" "	Song—Statue	111
Burgess, J. B., R.A.	Making Harness in Seville	51
" "	A Modern St. Francis	89
Calderon, P. H., R.A.	St. Elizabeth of Hungary's Great Act of Renunciation	71
Calkin, Lance	The Campbells are Coming	27
Calthrop, C.	"It is not linen you're wearing out, but human creatures' lives"	78
Clark, Joseph	Playmates	26
Clausen, George	A Portrait Group	94
Cole, Vicat, R.A.	Autumn Morning	54
Collier, Hon. John	The Spanish Inquisition: Waiting for the Accused	19
" "	Professor Huxley	68
Cooper, T. S., R.A.	The Fleecy Charge	75
Cope, A. S.	Mrs. Joseph Prior, Jun.	5
Crofts, E., A.R.A.	The Morning of Waterloo: Napoleon's Headquarters	63
" "	A Parliamentary Convoy surprised by Royalists	76
Crowe, E., A.R.A.	Writing a Message to St. Helena	86
Dicksee, F., A.R.A.	The Crisis	67
" "	The Mountain of the Winds	110
Dicksee, Margaret I.	Light in Darkness	37
Dollman, J. C., R.I.	The Rising Generation	20
East, Alfred, R.I.	"Reedy Mere and Sunlit Hills"	91
Elsley, A. J.	Victims	115
Faed, T., R.A.	Lucy's Flittin'	97
Farquharson, D., A.R.S.A.	The Rhymer's Glen	70
Fisher, Horace	By the Wayside	24
Fisher, S. Melton	"Cresima:" The Confirmation of a Child, Venice	28
Forbes, Elizabeth	A Game of "Old Maid"	106
Forbes, Stanhope A.	Soldiers and Sailors: The Salvation Army, 1891	55
Fortescue, W. B.	A Ploughing Match, Cornwall	108
Frith, W. P., R.A.	"The Sweetest Beggar that e'er Asked for Alms"	86
Gilbert, Sir J., R.A.	Don Quixote Discourses upon Arms and Letters to the Company at the Inn	11
Goodall, F., R.A.	Mrs. Charles Kettlewell	13
" "	The Isles of Loch Lomond	66
Gotch, T. C.	Sharing Fish	88
Gow, A. C., R.A.	Queen Mary's Farewell to Scotland	38
Gregory, E. J., A.R.A.	Elvira, Daughter of Mrs. J. W. Todd	65
Hacker, Arthur	Christ and the Magdalene	77
Hall, Fred.	The End of the Day	40
Hardy, Heywood, R.W.S.	A Summer's Day in Cleveland	48
Hayes, Edwin, R.H.A.	Saved	64
Haynes-Williams, J.	"Noblesse Oblige": Two More Couples Wanted	47
Helcke, Arnold	"An Altar of Unsculptured Stone: A Thing of Ages Gone"	100
Herkomer, Prof. H., R.A.	On Strike	57
Hohenlohe, H.S.H., Prince Victor of, R.I.	Study for the Head of the Statue of H.R.H. the Prince of Wales	23
" " "	Study for the Head of the Statue of H.R.H. the Princess of Wales	23
Horsley, J. C., R.A.	Sir Cecil Clementi Smith, K.C.M.G.	96
Hunt, Walter	Frustrated	90
Hunter, Colin, A.R.A.	Iona	10
" "	Oban Regatta, 1890	16
" "	Iona Crofters	53
Johnson, C. E., R.I.	The Falls of Tummel, Perthshire	46
Jopling, Louise	Dear Lady Disdain	98
Kennington, T. B.	The Toy Shop	80
King, Yeend, R.I.	The Lass that Loves a Sailor	36
Knowles, G. Sheridan	The Troubadour	92
Leader, B. W., A.R.A.	Solitude	42

		PAGE
Leader, B. W., A.R.A.	Sand-Dunes	50
" "	Still Evening	87
Leighton, E. Blair	"Lay thy sweet hand in mine, and trust in me"	25
Leighton, Sir F., Bart., P.R.A.	Perseus and Andromeda	*Frontispiece, Part I.*
" " "	Return of Persephone	100
Lemon, Arthur	All Among the Barley	8
Llewellyn, W.	Jeanie and Koten, Daughters of T. Jefferies, Esq.	59
Lockhart, W. E., R.S.A.	John Polson, Esq.	92
Lorimer, J. H., A.R.S.A.	An Ordination of Elders in a Scottish Church	108
Lucas, Seymour, A.R.A.	"Town Gallants"	32
Lund, N. M.	A Winter's Night	112
Macbeth, R. W., A.R.A.	In the Cider Orchard	7
MacWhirter, J., A.R.A.	A Highland Bay	15
Margetson, W. H.	Pygmalion	98
Marks, H. S., R.A.	A Select Committee	21
Marshall, W. Calder, R.A.	Hebe in Disgrace	79
Merritt, Anna Lea	When the World was Young	60
Millais, Sir J. E., Bart., R.A.	Glen Birnam	101
Millet, F. D.	The Widow	76
Montalba, C., A.R.W.S.	A Royal Escort, Venice, 1889	72
Montalba, E.	A Posy from the Rialto	59
Moore, Henry, A.R.A.	The Setting Sun now Gilds the Eastern Sky	18
Morgan, F.	A Willing Hand	58
Morris, P. R., A.R.A.	The Painter's Children	113
Mullins, E. Roscoe	Love's Token—Statuette, marble	111
Murray, David, A.R.A.	Mangolds	34
" "	Gorse	62
Noble, J. S.	The Morning after the Storm	31
Normand, Ernest	Saul and David	103
Orchardson, W. Q., R.A.	Sir Andrew Barclay Walker, Bart.	39
Ouless, W. W., R.A.	His Grace the Duke of Sutherland	49
" "	Colonel J. W. Malcolm, M.P.	93
Paget, S.	Lancelot and Elaine	52
Parton, Ernest	Through the Woods	102
Pegram, H. A.	Sibylla Faticida—Statue	79
Pettie, J., R.A.	Silvia	*Frontispiece, Part III*
" "	The Violinist	116
Pott, L. J.	Napoleon's Farewell to Josephine	106
Prinsep, Val C., A.R.A.	The Emperor Theophilus Chooses his Wife: A.D. 829	95
Rae, Henrietta	La Cigale	109
Roe, F.	Consulting the Witch	114
Sadler, W. Dendy	Uninvited Guests	22
Sant, J., R.A.	Little Lord Fauntleroy	47
Simmons, E. E.	The Mother	94
Skipworth, F. M.	Miss Katie Mockford	30
Small, W.	"Love Laughs at Rain"	8
Solomon, S. J.	The Judgment of Paris	29
Stephens, W. Reynolds	Summer	104
Stokes, Adrian	Through the Morning Mist	112
Stokes, Marianne	"Hail, Mary!"	98
Stone, Marcus, R.A.	A Passing Cloud	16
" "	Love at First Sight	64
Storey, G. A., A.R.A.	Mrs. and Miss Storey	75
" "	The Milliner's Bill	107
Thornycroft, W. Hamo, R.A.	Science	88
Titcomb, W. H. Y.	Old Sea-Dogs	118
Topham, F. W. W.	Judas	10
Van Beers, Jan	Autumn	45
" "	Portrait of a Gentleman	104
Waller, Mary L.	The Card-Dealer	85
Waller, S. E.	One-and-Twenty	36
Walton, F., R.I.	"Summer has gone on Swallow's Wings"	26
" "	A Wreck from the Spanish Armada	48
Waterhouse, J. W., A.R.A.	Ulysses and the Sirens	6
Waterlow, E. A., A.R.A.	A Resting-Place	14
" "	May	56
Watts, G. F., R.A.	The Lady Catherine Thynne	9
Wells, H. T., R.A.	The Lady Coleridge	105
Wirgman, T. Blake	Master Haden Watkins	72
Woolner, T., R.A.	Sir Robert Rawlinson, K.C.B.	45
Wyllie, C. W.	A Sunset Calm	20
Wyllie, W. L., A.R.A.	Spithead, August the 4th, 1889	122
" "	The Battle of Trafalgar	117
Yeames, W. F., R.A.	The Law's Delay: Barnard's Inn	74
" "	Les Enfants de Chœur, Rouen Cathedral	74

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